

*The* ARCHITECTURE  
*and the* GARDENS  
*of the* SAN DIEGO  
EXPOSITION

BENTLEY GROVER  
GOODYE





19

Robert E. Smith

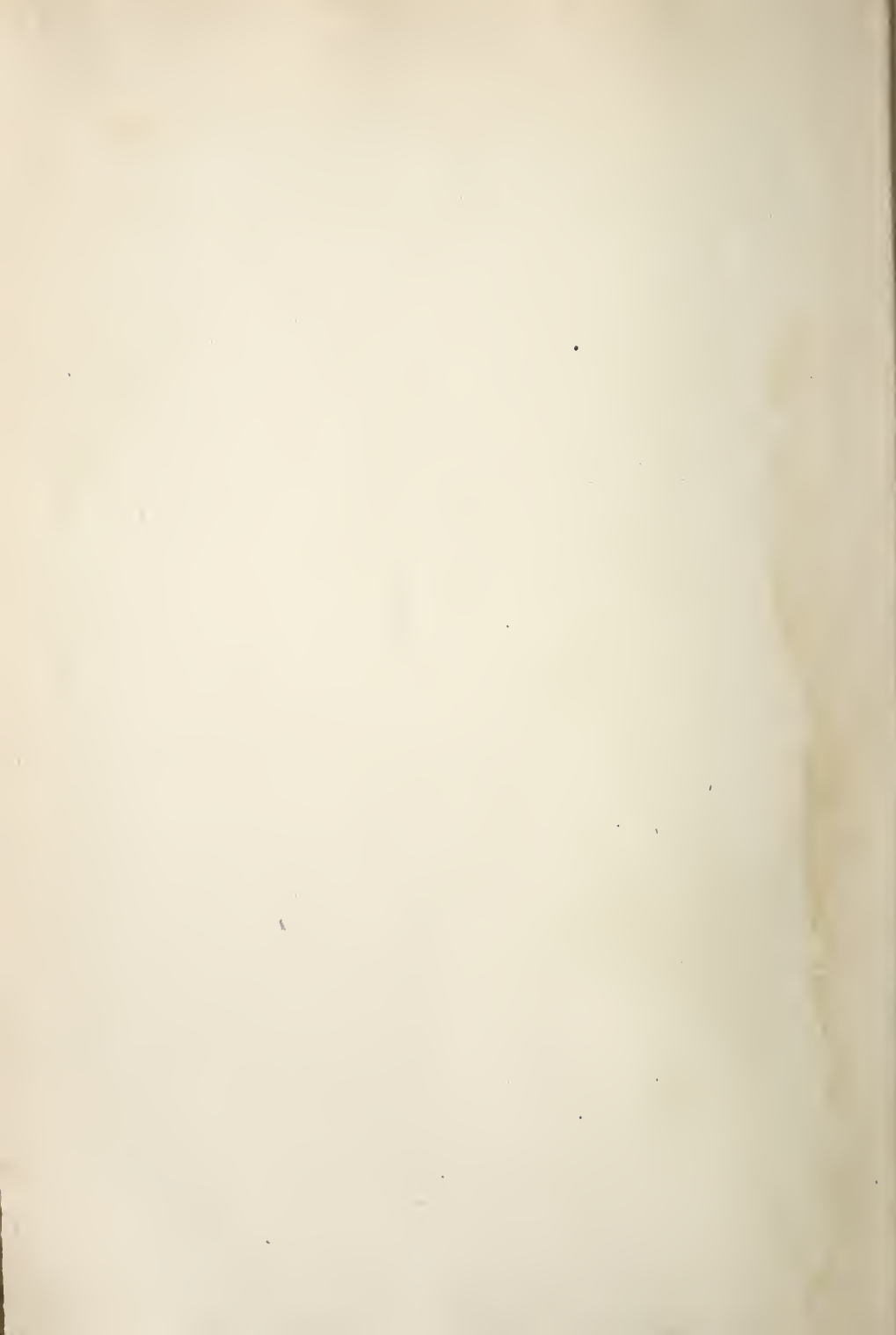




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*The* ARCHITECTURE *and the* GARDENS  
*of the* SAN DIEGO EXPOSITION







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THE DOME AND TOWER OF THE CALIFORNIA STATE BUILDING OVER  
THE FINE ARTS BUILDING FROM THE SOUTH GARDENS.



# THE ARCHITECTURE AND THE GARDENS *of the* SAN DIEGO EXPOSITION

A PICTORIAL SURVEY *of the* AESTHETIC  
FEATURES *of the* PANAMA CALI-  
FORNIA INTERNATIONAL  
EXPOSITION

DESCRIBED BY  
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TOGETHER WITH AN ESSAY BY  
CLARENCE S. STEIN

ILLUSTRATED FROM PHOTOGRAPHS BY  
HAROLD A. TAYLOR

WITH AN INTRODUCTION BY  
BERTRAM GROSVENOR GOODHUE  
F. A. I. A.

ADVISORY AND CONSULTING ARCHITECT  
OF THE EXPOSITION

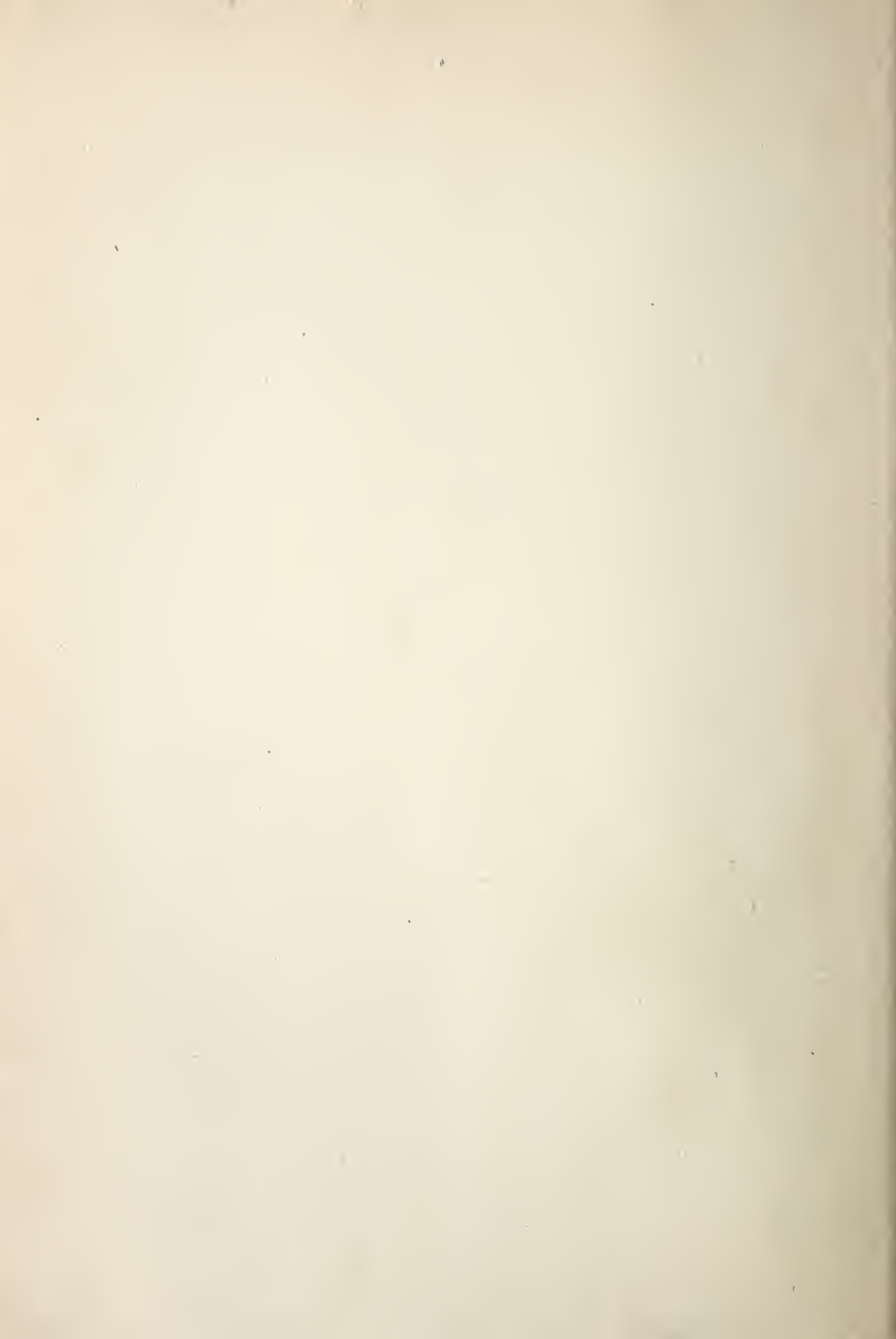
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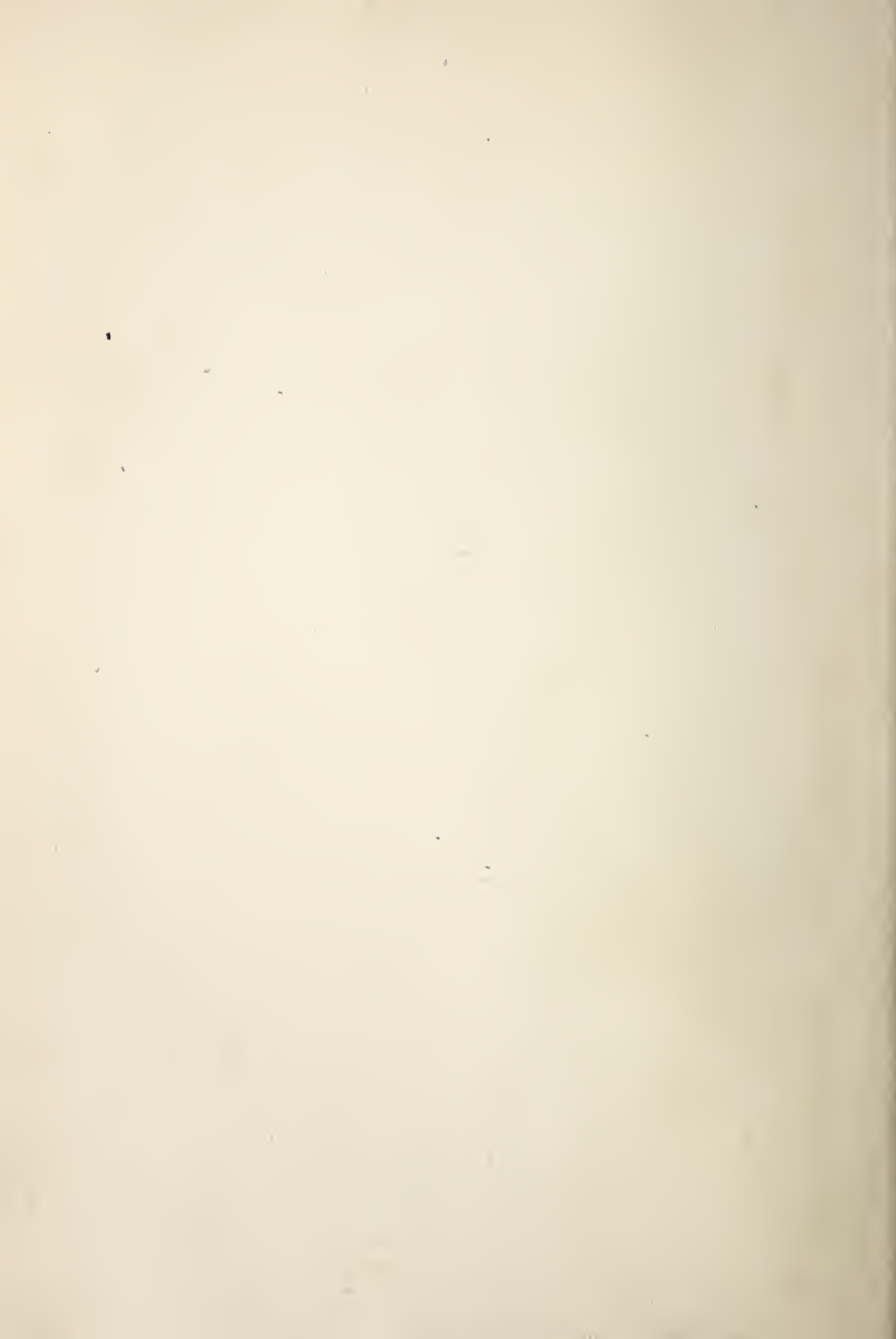
To  
G. Aubrey Davidson, Esq.,  
President of the Exposition,  
the originator of the idea of having a world's  
fair in San Diego and in California, and  
to the citizens of a singularly sacrifice-  
making, loyal and generous commu-  
nity whose courage made possible  
its achievement.

C. M. W.



*Over the hills and far away,  
Set in the azure, spires and domes  
Floating up through the growing trees,  
Eucalyptus, fir and pine  
Softly swaying in the breeze,  
Framed in Nature's mobile way  
Past and present sweetly stray,  
Spanish castles modern homes  
Hearts unite and steps incline  
Over the hills and far away.*

*—Beatrice Irwin.*





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*The* ARCHITECTURE *and the* GARDENS  
*of the* SAN DIEGO EXPOSITION



# THE ARCHITECTURE AND THE GARDENS

THE World's Fair is an essentially modern thing. Its whole history is comprised within a period not much exceeding the allotted human span. From the first to the last of such expositions there has been apparent an almost constant progress in size and in magnificence until the exhibits have stretched into so many miles as to be wholly beyond appreciation on the part of the public—even beyond the capacity of the specialist studying his own particular domain. To house such enormous congeries of exhibits enormous groups of buildings have become necessary, and so all local, ethnic, and fitting character has been lost, and the architectural scheme and style, following the "easiest way," has taken on a rather colourless, classic character with rows of columns, triumphal arches, courts of honour, and the like—all very magnificent and often very beautiful indeed, but quite unrelated to anything inherent in the exhibits, or to the great event which the Exhibition has, as a rule, commemorated. Much as our museums have attempted to display within their walls everything in the nature of Art and History so have we, in these great museums of modern productivity and the application of resources, attempted not a microcosm, but as near the macrocosm as was humanly possible.

In our museums, however, we are beginning to find that the display of fewer things, well chosen and well related one to the other, is far more likely to arouse joyful appreciation. An artist, in creating a work of beauty, whatever it may be, chooses and eliminates his elements until he has formed a unified whole. Even in great old cities like Florence and Toledo there is manifest the result of just this same spirit, expressed in such cases however, not by a single artist but through centuries filled with artists working with the same ideal in mind against the same historic background.

It is true that here in America we are rather unfortunately placed in this regard, and this is perhaps why we have turned to other things, making size our ideal, and as to our exhibits, size and magnificence our only means of expression. Fortunately, however, certain sections of our great country, like the Southwest, are not so bereft of historic background: For, long before the coming of our Eastern pioneers, the land had been traversed and spied-out by generations of Spanish *Conquistadores* and priests. Fortunately, too, the littoral of the land so explored is perhaps the most beautiful countryside on earth.

Judged by all ordinary and extraordinary canons of beauty, the regions that may, because of their climate, foliage, colour and form, be held to be loveliest are but few in number — the Riviera, the Bays of Naples and Salerno, some of the Greek Islands, certain mountain valleys in India, the Vega of Granada, the parallel one of Shiraz — the list is almost exhausted now

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and the New World is not yet reached. Yet — except for the charm that comes from works of man softened by centuries of use, the glamour given by ages of history, the tender respect always commanded by things that are venerable — in Southern California may be found every attraction possessed by those cited — the tenderest of skies, the bluest of seas, mountains of perfect outline, the richest of sub-tropical foliage, the soft speech and unfailing courtesy of the half-Spanish, half-Indian peasantry — even much in the way of legendry that has wandered slowly northward in the wake of the *padres*.

In the midst of all this beauty lies the City of San Diego, the nearest Pacific port in the United States to the western end of the Panama Canal. When the triumphant realization of this great work was about to be accomplished men cast about for some means of fittingly celebrating an event that in a sense, would be the culmination of the Spaniards search for a western route to the Indies. At various points in the United States men's minds turned to a World's Fair as the most fitting commemoration. A number of such projects were conceived only to be abandoned; but farther northward, though still on the same beautiful coast, San Francisco nobly carried through a World's Fair that as all know was very large, very beautiful and very successful, but after all, no more than the most recent of a great series of not very dissimilar things.

At San Diego the case was different. Though rapidly increasing in population, San Diego can-



not yet be considered a great city, and possesses far less in the way of resources than San Francisco. Yet San Diego did project and did carry out a smaller exhibition, not a World's Fair in the strictest sense of the term, but rather one that was cultural and regional. It endeavored to reflect the past of that great section of the country of which it formed the natural seaport, and to obtain, in so far as this was possible, something of the effect of the old Spanish and Mission days and thus to link the spirit of the old seekers of the fabled Eldorado with that of the twentieth century.

In Balboa Park, a fourteen-hundred acre tract of *mesa* land broken by *canadas* lying in the very heart of the city, though rising well above the more thickly settled sections thereof, and with an uninterrupted and sweeping view of San Diego Bay, the "Harbor of the Sun," San Diego possessed an absolutely perfect site. Within this Park the Fair Buildings themselves were strictly limited to a space that by comparison with the Panama-Pacific Exposition at San Francisco seemed almost paltry. Within these confines was built a city-in-miniature wherein everything that met the eye and ear of the visitor were meant to recall to mind the glamour and mystery and poetry of the old Spanish days.

Since this book is to deal, both in pictures and words, with the Architecture of this little city, there is little reason and less need why I should wish to touch upon this side of the exhibition in what is, after all, merely an Introduction. But it does seem to me to be my duty,

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as it certainly is my pleasure, to point out here the vision that has guided me and those associated with me in the designing of the Panama-California Exposition as a whole and in the placing of its individual buildings.

Between the site and that boundary of Balboa Park from which it is most effectively and readily reached, runs a great cleft in the earth, the Cañon Cabrillo. Any approach from the west must cross this *cañon*, so, quite as a matter of course, we all visualized a bridge whose eastern end should terminate in a great pile of buildings that should be at once the crux of the whole composition and, with the bridge, should ever remain the focal and dominant point of the city when the Fair, and even the memory of the Fair, had passed utterly.

It was not believed that the "Temporary Buildings" should be other than temporary, for it must be remembered that Exposition Architecture differs from that of our everyday world in being essentially of the fabric of a dream — not to endure but to produce a merely temporary effect. It should provide, after the fashion that stage scenery provides — illusion rather than reality. So it must be confessed that such Architecture comes very close in certain directions to being actually stage scenery. The reveals of its windows and doors, when studied critically, are observed to be pitifully thin, while its various features and projections are, considered with reference to what is behind them, playful and meaningless rather than purposeful and logical expressions of their interior. So at San Diego, the Bridge, the domed-and-towered

California State Building and the low-lying Fine Arts Building were to remain; the rest was to be swept away utterly.

The Temporary Buildings were formally and informally set on either side of a wide tree-lined central avenue — the Prado — a prolongation of the axis of the bridge that terminated at the east upon the edge of another great cleft, a deep, broad *cañon* which stretches the length of the park. When the Fair was over this avenue should become the central *allée* of a great and formally-laid-out public garden, something that should rival the most famous Old World examples. The various avenues, pathways, pools, watercourses, et cetera, that were laid out for the purposes of the Fair were to remain but the cleared sites of the Temporary Buildings were to be planted and gardened until they took their place as integral portions of the scheme. In the years to come, when the trees and flowers that grow to such unrivalled perfection in San Diego should have attained their full magnificence, this domain would then become a public plaisance that might well be the envy of all other American cities.

The designs of the Bridge, the great California State Building and the Fine Arts Building were intended to express and to ensure permanence. As their method of construction is, to all intents and purposes, that of many of the great monuments of the past that have come down to us, and as the purposes for which they were intended are as permanent as themselves, so should they be the only structures to remain in such a garden. Only in such a climate and

## THE ARCHITECTURE AND THE GARDENS

amid such surroundings are open-air concerts possible, therefore, the Great Organ, that was the gift of one of San Diego's most munificent citizens, would remain, faced by its Auditorium surrounded by trees and open to the stars. And so, too, would the Botanical Building, under whose protecting *treillage* grow in rank luxuriance the plants of other and hotter countries.

In the Introduction to a book dealing with the buildings of an Exposition it is perhaps strange to say quite flatly that so many buildings that have given pleasure to so many should be destroyed; but, after all, this was the paramount idea in the minds of the Fair's designers, and only by thus razing all of the Temporary Buildings will San Diego enter upon the heritage that is rightfully hers.

BERTRAM GROSVENOR GOODHUE.

## ATRIUMPH *of the* SPANISH-COLONIAL STYLE

IT is the claim of San Diegans that the Panama-California Exposition is unlike any that has preceded it, a claim that would seem to be amply justified, for in more than one direction it marks a new development in the planning of fairs.

The World's Columbian Exposition, held at Chicago in 1893, created a type that had been followed by all subsequent fairs in America. Its planners adopted the scheme of the Paris Exposition of 1889, which consisted of a large open place surrounded by a symmetrical and monumental arrangement of buildings. The Chicago Fair gave American architecture a well-needed impetus. Its long rows of orderly colonnades, its large open spaces, gave an impression of the monumental that was quite new to this country. The general scheme of this arrangement developed a long succession of similarly planned fairs, of which the Pan-American at Buffalo, and the one at St. Louis were the most characteristic. They were all quite reminiscent of Beaux-Arts "Grand Prix," with well defined axes, large open places and above all the simplicity which gave one a view of everything at a single glance. But as we look back, we must admit that some of our later fairs have been perhaps more decorative on paper than in reality. Their example has had a decided influence on American archi-



#### A TRIUMPH OF THE SPANISH-COLONIAL STYLE

tectural embellishment and more particularly on city planning. From them has developed the craze for the grouping of public buildings in and around a central public square, as exemplified in the civic centres of Cleveland and St. Louis. In fact, for some time city planning has come to mean to us a great open place surrounded by colonnades.

We have imitated the Piazzo San Marco in Venice, the squares of St. Peter's and the Capitol in Rome. But in so doing we have perhaps forgotten the charm of the approach to these big places. Their impression gains in force from the contrast with the narrow streets that give access to them, whose interest is due not to any symmetrical unity, but to the accidental variety of daily life. On the one hand, the great focal points and the main arteries of traffic speak of the dignity of government and the easy movement of commerce. But we need also the more intimate side of city planning, the by-ways with their little shops, the occasional drinking fountain at a street corner, the glimpse of some secluded garden through a half-open gate.

As the Chicago, the St. Louis and the Buffalo expositions were a glorification of the monumental in city planning, so the San Diego Fair is the apotheosis of all those elements of charm and variety that we associate with the cities of Italy and Spain. It has the varied symmetry and underlying order of the Latin cities without the squalor of the crowded quarters; it is the glorification of the romantic in city planning as the Gothic Cathedral was in building.

The architectural style of our fairs in the past has had no particular significance. Our really American architectural inheritance has been found too limited in its use. In the East the Colonial style has lacked the force and adaptability that seemed necessary for the gigantic displays of our fairs. So we have turned for our models to European sources and too often to French books.

When the style of architecture to be used at the Panama-California Exposition was first under consideration, it was natural that the Missions of California should have been thought of as models. Mr. Bertram G. Goodhue, who at that time had been chosen Consulting and Advisory Architect, suggested that in spite of its charm this style was too limited in its resources. On his advice, the Spanish-Colonial style of Mexico, of which our Mission style was an outgrowth, was decided upon, not only because of this style's historical significance in California but because it is most suited to the climate, and also has the gaiety and color so necessary for a fair.

The question of appropriateness in the choice of an architectural style for an exposition is one that has been seldom considered, either in our own country or in Europe. Where no established style imposes itself the tendency is to choose arbitrarily the most monumental type of building, as we have seen at most of our older fairs. To this, however, there have been some few exceptions, the most notable being the Exposition of 1911 at Rome where the models of antiquity were housed in the baths of Diocle-

## A TRIUMPH OF THE SPANISH-COLONIAL STYLE

tian, while the work of the Middle Ages and the Renaissance had as their setting the wall of the old Papal Castle of St. Angelo. In somewhat the same way the San Diego Fair has given a proper setting to an exposition in Southern California by the use of the Mexican-Spanish style of architecture.

A truly great architecture grew up in Mexico after the time of the Conquest of Cortez. It was probably not on account of any lack of desire on the part of the early Fathers that this architecture was not transplanted to California in the days of the Missions. It is apparent in their simple crude touches of ornament, that the Padres were trying to simulate the richness of the churches of Mexico City and Puebla — they were pitifully limited, however, not only in wealth but also in the skill of the workmen they had at hand.

In Mexico there seems to have been not only unlimited wealth and architects who could plan in a big way, but also native workmen competent to execute most intricate carving. During three centuries these Aztec and Mextizo artisans developed a style of artistic workmanship that combined not only the crowded — almost Oriental — splendor of Aztec carving and love of rich coloring, but much of the best of the artistic inheritance of the Spanish masters.

The architectural styles of Spain in all its various periods have been strongly marked by characteristics that differentiate them from those of Italy and France. While we find in Spain both Classic and Gothic work, whose general forms are obviously derived from these

other nations, the manner of their use is characteristically national. The Oriental heritage, due to the long sojourn of the Moors in Spain, had a profound influence on the taste of the people. From these Oriental invaders the Spaniards derived the great surfaces of blank wall with occasional spots of luxuriant ornament that characterize nearly all their work. From them also comes the love of bright color shown in the use of polychrome tiles and rich fabrics, and in the painting and gilding of sculpture and ornamental motives. While the large constructive forms, particularly vaults and domes, are frankly and simply expressed, the ornament, as in the work of the Orient, is rather an incrustation, a mere surface decoration, than a pretense at logical construction.

It is this manner of using ornament for the mere joy of the spotting, without any pretense at constructive meaning that characterizes Spanish work. And this it is that forms the basis of the Mexican-Colonial architecture. In it all pretense at constructive logic in decoration is abandoned, and the richness of the ornament contrasting with the plain surfaces adjoining is considered a sufficient justification of its use.

The particular style used by the Spaniards in Mexico was rarely the Plateresque — the “style of the silversmiths” — which would have been too delicate for the native workmen to execute and which had already been practically abandoned in Spain itself, but the Churrigueresque and the Baroque. Depraved these styles are called, the one with its ever broken and twisted mouldings, the other with its rich

#### A TRIUMPH OF THE SPANISH-COLONIAL STYLE

crowded carving, and depraved we may count them, if we are of the school that thinks the purpose of architectural ornament is always to state some fact of construction. The Mexican architects and their workmen were certainly not of this school. They broke their mouldings, turned and curved them and multiplied their ornament for the pure joy it gave them to see the sparkle of the sunlight on their white walls. That they did not lack self-control is shown by the fact that they concentrated their ornament so that it should contrast with the great bare expanses of plain surfaces.

The execution of the work by the Aztec carvers has a naive crudeness that is not lacking in charm. But the attraction of this style is not in the detail. It is rather in the massing of the ornament, in its concentration at just the point where it will be the most effective and will best contrast with the blank spaces, the general grouping of buildings with their many domes, towers and turrets, and the rich use of color. All these elements have been welded at San Diego to make what is perhaps the most completely unified fair that America has had.

As far back as 1909, a group of the leading citizens of San Diego decided to celebrate the completion of the Panama Canal by means of a fair. By good fortune in the centre of the city a great tract of 1,400 acres had been set apart as a public park, and somewhere within its confines it was decided the buildings should be placed. The location first selected was a small hillock in the corner nearest the business portion of the city. For this site the first



A TRIUMPH OF THE SPANISH-COLONIAL STYLE studies in the way of general plans were made. It was at this time that on account of his knowledge of and sympathy for, and experience in the use of the Spanish Colonial styles of architecture, Mr. Bertram G. Goodhue was chosen to act as Consulting and Advisory Architect. And, on account of his wide experience in the actual construction and management of fairs and their buildings, Mr. Frank P. Allen, Jr., was summoned from Seattle to act as Director of Works. It was the latter who was bold and far-seeing enough to point out to the citizen's committee the inadequacy of the site selected and who suggested the one finally adopted.

A vitally essential feature of both the original and the finally adopted sites was a great bridge spanning the Cañon Cabrillo. The finally adopted site was not only far ampler and far better adapted to the purpose for which it was to be used, but it permitted the making of the entrance group with its approach over the bridge a very much more effective and architecturally important group than would ever have been possible on the original site.

The dominant note of the fair is unquestionably found in the California State and the Fine Arts Buildings, the Permanent Group that encloses the Plaza de California, an arcaded enclosure entered through a sturdy, monumental gateway. The Plaza de California is surrounded by exhibition halls on three sides set behind an arcade on the lower storey. These three sides are quite without ornament, and have all the heavy massiveness and crude simplicity of the Mission style.



## A TRIUMPH OF THE SPANISH-COLONIAL STYLE

On the other side is the California State Building with its rich frontispiece, as wild with broken lines of mouldings and crowded ornament as any cathedral front of Old Mexico. Next to the frontispiece, at one corner of the dome, rises the tower of the California Building which is echoed in the less permanent turrets of the Southern California counties, the Science and Education and other Buildings. The style of modelling of the frontispiece, though in somewhat cruder form, is to be found throughout the fair. The tower with its brilliant tiles from any point of view dominates everything but is most picturesque and impressive as one approaches by the Puente Cabrillo. Here one is forcibly reminded of the approach to Toledo over the River Tagus.

As early as 1911 the general plan of the Exposition with all the salient points as finally executed, was worked out under Mr. Goodhue's direction. This plan was carefully studied, not only with a view to the effect it would produce during the year 1915 merely, but also so that when the temporary buildings had all disappeared there would remain the nucleus of a great, formally planted domain after the grand manner of the great European examples—Versailles and St. Cloud. The Permanent Group was chosen by Mr. Goodhue to be carried out by himself as a member of the then existing firm of Cram, Goodhue & Ferguson.

The unity of the fair was due to a great extent to the co-operation of those who carried on the work at San Diego. First, to the Director of Works, Mr. Frank P. Allen, Jr., and under

A TRIUMPH OF THE SPANISH-COLONIAL STYLE  
whose supervision were executed all but the  
Permanent Group. Nor must it be supposed  
that Mr. Allen's share in the work ended here.  
For example, the highly successful planting was  
done under his direction.

Though possessing no official title, we should  
not forget Mr. Carleton Monroe Winslow, who  
was responsible for the designing, subject to  
Mr. Goodhue's criticism, of most of the tempo-  
rary buildings.

CLARENCE S. STEIN.

ILLUSTRATIONS *and* DESCRIPTIVE  
NOTES *of the* ARCHITECTUE *and the*  
GARDENS *of the* SAN DIEGO  
EXPOSITION

## THE FIRST GLIMPSE EXPOSITION FROM THE WEST LAWN

The Panama-California Exposition occupies an extensive and irregular mesa in the central and westerly portion of Balboa Park, a civic domain of fourteen hundred acres located within the City of San Diego. This mesa is bounded by fairly deep and irregular valleys or arroyos, some of which penetrate into the very midst of the Exposition.

Along the western edge of Balboa Park stretches a broad, beautiful lawn filled with trees and shrubs of many kinds and separated from the Exposition by the deep Cañon Cabrillo. These green, velvety lawns, together with the open spaces afforded by the grouping of the eucalyptus and other trees, frame the first glimpses and views of the distant Exposition when approached by way of the West Gate. This, the best first view of the Fair, gives one the impression of a city of Spanish romance, with pearl gray walls and towers and flashes of color from tile domes and roofs, set in the vivid green of the wooded canyon slopes.



## WEST APPROACH ACROSS THE PUENTE CABRILLO

There are three entrances to the Exposition: the East Gateway, approached by drive and trolley-car winding up from the city through the southerly portion of the Park; the North Gate and the West Gate, the latter by far the most impressive and dramatic for the visitor's first view.

The long reach of straight avenue, bordered with green up to the canyon's edge, crosses the Puente Cabrillo to the gateway at the Exposition's focus, the California Quadrangle. This street continues eastward as the Exposition's main axis, and its name, El Prado, recalls the principal avenue of many a Spanish-American city. Pots containing giant, blooming century plants, mark the beginning of the bridge proper, beyond which one gets wonderful views north and south of the Cañon Cabrillo, the city and the distant sea. Facing eastward a panorama of the Exposition is laid out before the visitor, terminating at the north in the adobe walls of the Indian village and at the south by the New Mexico Building.





## EL PUENTE CABRILLO FROM THE CAMINO CABRILLO

Winding through the bottom of the Cañon Cabrillo is the drive called the Camino Cabrillo. From this road is a splendid view of the bridge towering above on graceful arches requiring no ornament or moulding to enhance its simple lines. This permanent reinforced concrete structure is of cantilever design and one well adapted to the climate of the locality. Frank P. Allen, Jr., was its designer and constructor, Thomas B. Hunter, the engineer. Its length is 1,505 feet, including the approaches, that of the bridge alone being about 450 feet. The height above the surface of the pond is 110 feet. Vines and shrubbery soften the springing of the piers from the solid earth while slender Italian cypresses at either end help to accentuate its vertical lines. By night it is a thing of mystery with its towering soft gray arches contrasted against the cobalt sky.



## EL PUENTE CABRILLO VIEW OF THE BRIDGE AND POOL

Bathing the base of the piers of the bridge is a small lake or pool called the Laguna del Puente. Its surface is dotted with the bright blossoms and green pads of many varieties of water-lilies. At its upper end are rushes, bamboo and pampas grass, forming, all told, a picture of refreshing beauty during the dry season when the hills beyond the Exposition are clothed in the brown, gray and soft purple of summer verdure. A view of the bridge and its reflection together with the California Building springing from the hill beyond, make one of the most charming and impressive pictures of the Exposition.



## CALIFORNIA QUADRANGLE AND ADMINISTRATION BUILDING

The planting of the hillsides surrounding the Exposition has been most skillfully executed, grading from intense richness at the perimeter of the buildings into the indigenous growth of live oak, mesquite, sage brush and cactus. Near the buildings at the west end of the Exposition are groves of *Acacia Baileyana* which in the spring-time are clothed with soft aromatic plumes of golden yellow. The Administration Building, to the left of the California Quadrangle, helps to balance the group and to soften the abruptness of its large proportions when seen from the bridge. The south wing of the Fine Arts Building of the California Quadrangle contains a chapel expressed on the exterior by a charming Carmelite belfry containing a century-old Spanish bell brought from Gibraltar. The sturdy buttresses of the south façade recall those of the Mission San Gabriel. The architect for the California Quadrangle was Bertram Grosvenor Goodhue. The Administration Building was designed by Carleton Monroe Winslow, its practical requirements by Frank P. Allen, Jr.





## CALIFORNIA STATE BUILDING THE PLAZA FAÇADE

The California State Building is almost startling in the perfection of its composition. Complete in itself it is enhanced by the flanking wings connecting it with the Fine Arts Building to the south. In plan it is in the form of a Greek cross with shallow transepts, its tower placed within the angle formed by the east and south transepts, an arrangement almost unique though recalling somewhat that of the Church of Montepulciano, Italy. From the four corner piers of its rotunda, spring mighty arches, supporting, without an intervening drum, the dome which culminates in a lantern of rare beauty.

The general color of the building is a soft warm gray relieved by the sage-green woodwork of the windows, the bright brown of the principal doorway, and the rich colors of the high glazed tile — blue, green, yellow, jet black and white. The iron work is a deeper green.

The building is the work of Bertram Grosvenor Goodhue, the consulting and supervising architect of the  
Exposition.



## CALIFORNIA STATE BUILDING FRONTISPIECE

Competing with the tower or campaniolo, the richly ornamented frontispiece is almost always the principal architectural element of Spanish and Mexican buildings. The frontispiece of the California State Building is no exception to this general rule and its importance is accentuated by its striking contrast with the plain, plastered walls adjoining.

The frontispiece forms an historical hall of fame for eminent names connected with San Diego, expressed in statues of much beauty, the sculptured work of Furio and Attilio Piccirilli. At the top is Father Junipero Serra, below, busts of Charles Fifth and Philip Second, of Spain; at either side of the window, Juan Rodriguez Cabrillo, the first white man to step on the western coast of the United States, in 1542, and the Spanish navigator, Viscaino. Occupying the lowliest niches are the Franciscan, Father Jayme, first martyr of the Mission period, and Father de la Ascension, the Carmelite histriographer who accompanied Viscaino. Immediately above them are busts of Vancouver the first English navigator to enter the harbor of San Diego, and Portolá, the first Spanish Governor of California.





## CALIFORNIA STATE BUILDING TRANSEPT WINDOW

The transepts of the California State Building are barrel vaulted with the vaults showing from the outside instead of being covered with supervaulting or roofs. Galleries are placed in these transepts above which are large, mullioned windows ornamented on the exterior with rich Churrigueresque frames. Above the windows are conventionalized or heraldicized seals of the State in delicate relief while below is the motto, "Eureka." Other coats-of-arms appropriate to the building are worked into the frontispiece — Mexico, Spain and Portugal being represented, with that of the United States at the point of honor above the statue of Serra. The ornament of the California Building was modeled by Horatio and Thomas Piccirilli, the stonework being executed in San Diego.



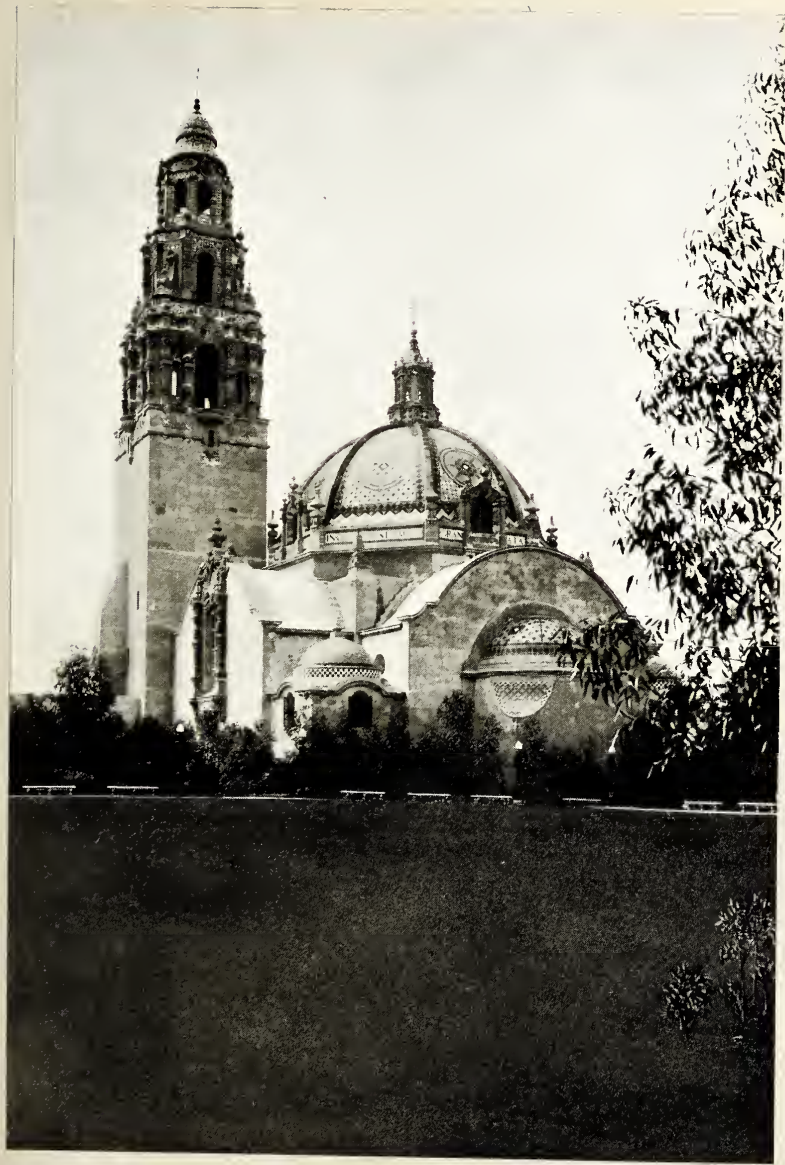


## CALIFORNIA STATE BUILDING FROM THE NORTHEAST

The view from the gardens at the rear of the building reveals perfectly the fine composition of the structure. Low-domed pavilions fill the angles formed by the transepts which together with the half-dome of the apse are covered with colored tile worked in geometric patterns.

Around the tiled base of the great central dome runs the quotation in black on a white background, *TERRAM FRUMENTI HORDEI, AC VINARUM, IN QUA FICUS ET MALOGRANATA ET OLIVETA NASCUNTUR, TERRAM OLEI AC MELLIS*, from the Vulgate of St. Jerome, translated, "A land of wheat, and barley, and vines, and fig-trees, and pomegranates; a land of oil olive, and honey." a motto singularly appropriate to Southern California. All of the glazed tile, while designed by the architect of the building, is the work of Walter Nordhoff at his potteries in National City, San Diego, after much study of ancient Spanish and Moorish ceramics.

The adjoining garden is planted with flowers following the season, forming with the building an ever-changing picture of great beauty.



## CALIFORNIA STATE BUILDING FROM THE LAWNS TO THE SOUTH

From every direction the principal building of the Exposition rises with dominating charm. From the mesa to the south the visitor can stop and study the tower without his attention being drawn to other interesting details of the building, by reason of the screen formed by the trees with which the lawns are planted. The tower is exactly two hundred feet high from the pavement to the top of the weathervane; the lower portion is absolutely plain, pierced with a few small windows. The upper part consists of three belfry storeys surmounted by a bell-shaped tile dome encircled with a cincture and completed with a great wrought iron weathervane in the form of a Spanish ship. The Churrigueresque and the use of colored tile is especially interesting, sparingly used in the first storey, increasing in quantity as it ascends, and culminating in the dome with extraordinary richness and effectiveness.





## CALIFORNIA QUADRANGLE GATE OF SAN DIEGO

This gateway, the principal ceremonial entrance to the Exposition, is, in a certain sense, a part of the Fine Arts Building which was erected by the city of San Diego, which fact has been marked by the coat-of-arms of the city at the crown of the arch.

A deep archway is flanked by engaged Doric orders supporting a rich, fructrated entablature enclosing, in the spandrels, beautiful figures symbolizing the Atlantic and Pacific oceans joining waters together in commemoration of the opening of the Panama Canal, the object of building the Exposition. These figures are the work of Furio Piccirilli. The architect of the Fine Arts Building was Bertram Grosvenor Goodhue.





## CALIFORNIA QUADRANGLE INTERIOR VIEW OF THE CITY GATE

The Plaza de California occupies the interior of the California Quadrangle and is bounded on the north by the façade of the California State Building with the portales of the Fine Arts Building opposite. The two-storey flanking wings connecting those two buildings on the east and west sides are pierced by the two arched gateways on the axis of the Puente Cabrillo and El Prado, or principal street of the Exposition. The two north corners of the Plaza are softened and relieved by beds of planting, containing tall specimens of eucalyptus and shrubbery.

Formally trimmed cypresses in square tubs are placed in front of the piers of the arcade which bounds the Plaza.

The second storey of the wing adjoining the city gate is occupied by the attractive rooms of the Women's Headquarters, where the formal social functions of the Exposition are held. These rooms are open to the public,

and visitors are welcome  
at all times.



## CALIFORNIA QUADRANGLE PORTALES OF THE PLAZA DE PANAMA

The portales of the Plaza de California, as well as those of the whole Exposition, are one of its most essential characteristics. No other feature recalls more Continental charm. Their sturdiness reminds the visitor of Genoa or the Mexican city of Celaya.

At the northeast corner of the Plaza de Panama the portales lead through an archway to the Jardins del Eucalyptus, so called, apparently, from the thick hedge of fine trees surrounding it.



## CALIFORNIA QUADRANGLE GATEWAY TO THE NORTH GARDENS

Adjacent to the tower and through the portales at the northeast corner of the California Quadrangle, the visitor finds access to the gardens behind the California State Building. At the right of the sturdy archway is located the room of the California State Commission, called the Governor's Room. This is decorated in black, blue and gold with a rich brocaded dossal at the farther end under which is an excellent, massive oak dresser of the Elizabethan period. Other interesting objects in the room are a carved oak bench, contemporary with the dresser, and a painting of the Exposition by Birch Burdette Long.





## CALIFORNIA QUADRANGLE ENTRANCE FROM NORTH GARDENS

To the northeast of the California State Building is a mesa surrounded by acacia, eucalyptus and other trees, formally laid out for a changing show of bright annual flowers. This is the work of John Morley, whose beautiful arrangement here of cannas last year is one long to be remembered. The garden this spring is being planted in stock, to be followed, with the advance of the seasons, with other synchronous blooms. Heavy Italian benches are arranged around the gardens, whence the visitor can study the California Building to the best advantage. A pigeon flying about the Tower causes the observer to regret that rooks are not indigenous to Southern California. Near these gardens is located the Exposition Day Nursery.

Returning to the California Quadrangle one sees the face of the archway in the picture, massive with heavy Churrigueresque volutes and almost Aztec in its modelling and general character.



## CALIFORNIA QUADRANGLE THE BRIDGE FROM THE PORTALES

One of the most impressive views from the Exposition's grounds is that obtained from the balcony near the main entrance to the Fine Arts Building. Here the sheer impressiveness of the Puente Cabrillo is seen to good advantage as well as the rich planting of the adjoining canyons.



## FINE ARTS BUILDING MISSION CORRIDOR OR PORTALES

Along the south side of the Plaza de California runs the corridor or portales of the Fine Arts Building, roofed with sturdy cedar beams, the roofing tiles showing through from the under side. The blank wall at the back, its plain surface broken only by an entrance door to the great hall on the axis of the Plaza is left for future fresco decorations. Benches are strung along this wall, and are the favorite resting places for the visitor watching and listening to the Spanish dancers and singers, or studying the ornament and symbolism of the frontispiece of the California State Building opposite. With the tile-marked pavement and heavy piers the corridor is almost wistfully reminiscent of the passing charm of San Fernando Mission.





## FINE ARTS BUILDING THE MAIN PICTURE GALLERY

The main exhibition gallery of the Fine Arts Building is a hall, 136 feet in length, 26 feet wide, and lightened with ranges of clerestorey windows set up into the arches of the quadripartite vaulting of which the ceiling is formed. The floor is of large Mission tile quaintly laid with wide, gray joints. The walls are painted a soft, warm gray. At the east end is a broad gallery with bas reliefs set in the face of the paneling of the balustrades, charming *putti* colored and gilded, representing four arts — music, painting, sculpture, and ceramics.

Beyond this gallery and in the east stair hall is a bronze wall fountain in the barocco style set in a niche lined with blue and white high-glazed tile, and bearing the inscription: ΑΡΙΣΤΟΝ ΜΕΝ ΥΔΟΡ.

At the opposite end of the room is a circular balcony supported, over the entrance door, by a great corbel modeled in delicate relief with the arms of the city of San Diego.

Through the archway to this balcony is seen the massive wood ceiling of the Main Entrance Hall from which is pendant a fine Spanish lantern in wrought iron and brass.



## CHAPEL OF ST. FRANCIS THE REREDOS

It is obvious that there should be a vein of religious character running through the architecture of an exposition with which the name of the saintly Junipero Serra is so closely associated. This aspect of the fair culminates in the little Chapel of St. Francis of Assisi adjoining the main stair hall of the Fine Arts Building. A door from the stair hall gives upon the gallery at the back of the chapel, the pavement of which is on a level with the basement. The floor is of local heavy Mission tile, the walls plastered in wavy fashion, and the furniture, where new, designed to simulate the best of the Mission Period.

The reredos is the Chapel's chief glory, elaborately modeled, gilded and colored, extending from the floor to the crown of the barrel vault of the shallow chancel. A carved statue of Our Lady and Child, decorated and gilded, occupies the place of honor, while at either side are statues and busts of appropriate saints.

On the right is an effigy representing San Diego de Alcala, the name-saint of the city, and on the left the statue of an unknown Jesuit saint, to commemorate the early Jesuit missions in Arizona. The reredos was designed by Bertram Grosvenor Goodhue, who also selected the images and paintings for the chapel; the other furnishings were designed and arranged by  
Carleton M. Winslow.



## CHAPEL OF ST. FRANCIS LECTERN AND STATUE

At the right of the chancel in the Chapel of St. Francis is a fine old statue of San Antonio de Padua, to whom one of the Franciscan Missions was dedicated. Time has tempered its gilding and coloring to soft, warm tints. The wrought-iron lectern in the middle, is of Spanish Gothic with faded red and gold tassels. Other objects of interest in the Chapel are an "Ecce Homo," painted by an unknown Mexican artist, which was found in the City of Mexico by Bertram Grosvenor Goodhue and by him presented to the Exposition, and the crucifix and candlesticks on the altar. These are Spanish Renaissance, carved in wood, gilded and colored.





## CHAPEL OF ST. FRANCIS THE BALCONY

The sturdy character of the Chapel of St. Francis is enhanced by the heavy, adzed wood beams of the ceiling which form the actual roof construction of the chapel. Together with the gallery at the rear, they form the only non-fireproof construction in the California Quadrangle. This woodwork is stained a deep, rich brown, already taking on the semblance of age. Across the face of a heavy beam, supporting the gallery, is painted an ascription to St. Francis, as follows:

SCTE FRANCISCE, PATER SERAPHICE MISSIONUM ALTÆ CALIFORNIAE PATRONE, ORA PRO NOBIS:

"Holy Francis, Seraphic Father, Patron of the Missions in California, pray for us."

At the rear of the chapel is the entrance-way filled with Mexican wood *rejas* with massive hand-made hardware.



## CALIFORNIA QUADRANGLE THE EAST OR STATE GATEWAY

As the west gateway of the California Quadrangle is a part of the city-built Fine Arts Building, so in like manner the east gateway is designed to be the formal entrance for the California State Building. This is clearly indicated by the conventionalized coat-of-arms of the State over the arch, executed, as is all of the decorative work excepting the spandrels, in modeled stone.

The spandrels over the arch are filled with high-glazed colored tile representing, or rather commemorating, on one side the commencement of the Spanish occupation of California, and on the other that of the American government, two important dates in the history of the State.

These historical events are represented by the coat-of-arms and motto of Spain and the date, 1769, that of Junipero Serra's arrival in San Diego; and by the seal of the United States with the date 1846, that of the State Constitutional Convention at Monterey.



## EL PRADO THE MAIN AXIS OF THE EXPOSITION

The principal axis of the Exposition grounds picks up and continues the center line of Laurel Street and carries it eastward to the edge of the deep canyon running southward through the middle of Balboa Park.

This avenue has the character of a fine, principal street of some display-loving Spanish city. Between the arcades or *portales* which line it, and its roadbed, are broad esplanades, lined, near the curb, with pleached Blackwood acacia trees set in formal order. Back against the arcades and the faces of the buildings where they project in front of the arcades are banked shrubs, vines and flowering plants. At regular intervals and in line with the trees are ornamented, bronze-green lamp posts, their light softened by the foliage and casting a mellow glow upon the buildings, restful and beautiful beyond compare.

Along this street are located the more important exhibit buildings, exemplifying, in their design, certain periods of Spanish and Mexican architecture, but all drawn into harmony by a uniform scale of ornamentation and one general tone of color.





## THE MONTEZUMA GARDENS ENTRANCE ARCHWAY

Passing along the arcade leading eastward from the California Quadrangle, the visitor may turn into the Montezuma Gardens lying between the Fine Arts Building, and the Russia and Brazil Building which formerly was called the Indian Arts Building. This archway is charming in its very simplicity, in pleasing contrast with the splendid ornamentations of the California Quadrangle to the west. The walls are of plaster, colored a pale, warm grey containing a suggestion of pink; the smoothly rolled walks are constructed of the local, red-brown half-formed sandstone.



## THE MONTEZUMA GARDENS PUEBLA TOWER

The tower of the Russia and Brazil Building, (Indian Arts Building) is located in the Montezuma Gardens to the west of the building, and recalls the towers in the vicinity of Puebla, Mexico. The dome is tiled in yellow and blue with the major portion of the tower colored the general warm grey tone of the Exposition.

The garden is laid out with flowers blossoming in yellow and red to recall the Spanish colors; an occasional peacock wanders through, proudly spreading his tail and unknowingly completing the color complement.



## THE MONTEZUMA GARDENS PERGOLA AND CALIFORNIA TOWER

At the east end, and on the axis of the Montezuma Gardens, is situated a beautiful vine-covered pergola in the Doric style, in charming contrast with the massed greenery planted round about. This pergola, together with that bordering the south side of the gardens, is the work of Frank P. Allen, Jr. At the left of the pergola and between massive posts a path leads down behind the Fine Arts Building, whence charming views of the California Quadrangle, the Park and the city may be obtained.





## THE MONTEZUMA GARDENS PERGOLA TO THE SOUTH

To the south of the Montezuma Gardens is a thick bosque, along the northerly edge of which, and barely separated from the adjacent gardens, is a vine-covered pergola. In the night time this is indescribably fairy-like with its illumination of tiny twinkling lamps.

From this point paths lead eastward behind the Russia and Brazil Building, along the upper edge of the palm canyon, or the Cañada de las Palmas, where many varieties of palms, cacti and various brightly blooming flowers are to be found.



## THE MONTEZUMA GARDENS PERGOLA WALK

The walks, or *calçadas*, leading about the grounds of the San Diego Exposition form almost its greatest charm. Restful, inviting seats are placed at frequent intervals, always exactly at the right spot, and the visitor is continually coming upon charming vistas and beautiful floral combinations. These pergolas and walks are the work of Frank P. Allen, Jr., until 1915 the Director of Works of the Exposition.



## RUSSIA AND BRAZIL BUILDING EAST FAÇADE

The Russia and Brazil Building, first called the Indian Arts Building, holds an important position to the architectural student in the historical sequence of styles represented in the various buildings. Especially is this true of the east front, facing the main plaza of the Exposition. Here the arcade surrounding the plaza forms an atrium to the building in front of which is the elevation, or *fachada*, consisting of a central arch flanked by two bell gables, recalling the Sanctuario de Guadalajara, Mexico. This latter building, built by the Franciscan Fathers, undoubtedly influenced the padre missionaries in their architectural efforts in the California missions. The Russia and Brazil Building was designed by C. M. Winslow, the sculpture being the work of H. L. Schmohl.





## RUSSIA AND BRAZIL BUILDING TOWER AND BELL GABLE

Forming a part of the Russia and Brazil Building and the entrance to Los Jardins de Montezuma at their northeast corner, is an interesting Carmelite belfry which is really but an accentuated arch of the portales facing the Prado.

Just beyond and forming with it a charming composition, is the tile-domed tower of the building. In the adjacent angle of the garden is a little stairway half smothered in greenery and giving access to an artist's studio above the arcade.



## RUSSIA AND BRAZIL BUILDING ARCHES OF THE PORTALES

The *portales*, or arcades, which line the principal streets of the Exposition tend to give it more Spanish character than any other single architectural detail. Not only do they lend picturesqueness and interest but they have become a veritable haven of refuge alike from the heat of the mid-summer's sun and the coolness of the winters' and sometimes evenings' wind.

One cannot enjoy these pleasant passages without wishing earnestly that Southern California cities in general would adopt them for their streets, particularly in the business districts.

The arcades frequently form frames for enchanting details of the Exposition. In the accompanying picture is seen the San Joaquin Valley Building framed in this way.



## RUSSIA AND BRAZIL BUILDING SOUTH PORTALES

The south side of the Plaza de Panama is partially enclosed by arcades abutting the Russia and Brazil Building, formerly called the Indian Arts Building, on the west and the Foreign Arts Building on the east.

The *portales* of the Indian Arts Building form a vantage point for wonderful views to the southward; here one sees the Palm canyon in all its glory, the Organ Pavilion, and the city and bay beyond. To the eastward is the Pepper grove.

The south side of this arcade is almost smothered in the greenery and sweet white blossoms of the *Solanum Jasminoides*, or "Potato Vine," now a permanent botanical resident in California from  
South America.





## SCIENCE AND EDUCATION BUILDING TOWER AND PART OF SOUTH FAÇADE

On the north side of the acacia-bordered Prado and immediately east of the California State Building is the Science and Education Building, with two flanking bays projecting over the *portales* and enclosing a most inviting patio. From one corner rises a stair turret decidedly Moorish in character but harmonizing well with the Renaissance style of the rest of the building, its top covered with bright black and yellow tiles. At each end of the patio a faun spurts water from his mouth into a tiny pool. Hedging him in is a rich growth of planting, the *magnolia grandiflora*, raising its glossy luxuriance, and the feathery bamboo peeping through and into the arcades.



## SCIENCE AND EDUCATION BUILDING THE PATIO TOWER

Though Moorish in design and decoration, the tower of the Science and Education, or Science of Man Building, fits in well with the east façade of the structure.

The upper stories of the flanking bays both bear three decorated windows on their fronts, framed with twisted columns and consisting of two arches supported in the middle by a slender column of Sienna marble. The soffit and frieze of the cornice are decorated with rich coffering and support roofs of mission tile. The building was designed by Carleton Monroe Winslow.



## SCIENCE AND EDUCATION BUILDING PATIO AT THE SOUTHEAST CORNER

The tiny patio at the northwest corner of the Prado and the Plaza de Panama includes one of the most charming bits of gardening in the Exposition. Two sides of the patio are formed by the arcade, the others by the high walls of the adjacent building. A luxurious growth attempts to screen these walls, but there is an open space through which the visitor sees a picturesque balcony commanding the court below. A tiny fountain is set back into the shrubbery, completing a picture of a veritable  
"Hortus Conclusus."





## SCIENCE AND EDUCATION BUILDING EAST FRONT

The front of the Science and Education or Science of Man Building, facing the Plaza de Panama, is different in style from the Prado front of the building, and was designed to recall the Churriguesque as locally developed in Puebla, Mexico. The motive of the frontispiece is easily seen to be taken from that of the Church of San Francisco in Puebla though modified to harmonize with the other buildings in the Plaza. The important use of tile on the tower of this building is appropriate, Puebla being famous for its glazed and colored ceramics.



## UNITED STATES BUILDING ARMY AND NAVY EXHIBITS

At the north side of the main plaza of the Exposition is situated the symmetrical building occupied by the Army and Navy Exhibits of the Government. The building is of two storeys. The first, raised somewhat above the pavement of the plaza by a broad flight of seven steps, consists of an arcade or loggia of seven bays with an engaged column at each pier, flanked by projecting pavilions at either side. Above each arch is a broad window faced with an iron balcony with a similar treatment at the center of each end pavilion. Surmounting all is a hipped tile roof with a richly colored and gilded cornice. The general character of the building is Italian, somewhat that of the Municipal buildings of Verona but with the ornamentation in the style of the Spanish Baroque. The building is the work of Frank P. Allen, Jr., and was originally called the Sacramento Valley Building. Brightly colored curtain-awnings are draped from the window heads out over the balcony railings and an expansive awning of blue and yellow is generally spread out over the broad steps to protect the military band from the bright sun.





## UNITED STATES BUILDING THE ARCADE

The arcade of the Government Building, or Sacramento Valley Building, extends through the flanking pavilions and is connected with the adjoining buildings by arcades with vine-covered pergolas above.

Looking through the arcade towards the west gives to the visitor one of the best vistas in the Exposition. Down a few steps, out between high, neatly trimmed hedges, the scene is stopped by a cross hedge growing close to a fountain niche containing a quaintly leering faun.





## PLAZA DE PANAMA THE PIGEONS

The afternoon life of the Fair is centered in the Plaza de Panama. The wheeling pigeons, the flash of colored parasols, the bright uniforms of many officers, for San Diego is almost a garrison town, all tend to make the plaza the delight that is, or was, Piazza Colonna's in Rome.

The first pair of doves came to the Exposition grounds quite of their own accord, and were seen perched on the then unfinished Pan-Pacific Building. Since that day additions and descendants have increased the flock abundantly, and San Diego is already famous for her pigeons.



## THE PAN-PACIFIC BUILDING WEST FAÇADE

The Pan-Pacific Building, named the Home Economy Building until the beginning of 1916, is a combining of two quite different architectural motives. The building, save for the corner tower, is very decidedly in the manner of the urban palaces in the City of Mexico, and recalls the house of the Counts of Heras in the City of Mexico in its vigorous use of rich ornamentation. Arcades extend about the building, charmingly overgrown with vines. Here the red Bougainvillea or "Paper Flower," makes a brave show and is refreshingly beautiful after the rampant showiness of the commonplace magenta variety.



## THE PAN-PACIFIC BUILDING PROFILE LOOKING SOUTH

Looking southward along the front of the Pan-Pacific and Foreign Arts Buildings, one appreciates the balance of the two symmetrical corner towers. The tower of the Pan-Pacific Building is modeled after that of the Palace of Monterey, at Salamanca, Spain.

The building is the work of Carleton M. Winslow, after sketches of the Supervising Architect.





## THE FOREIGN ARTS BUILDING WEST FAÇADE

The Foreign Arts Building, though totally different in style from that of the Pan-Pacific Building, balances it perfectly in axiated arrangement. The arcades, the corner tower, and the projecting pavilions, all find their relative counterparts on the opposite side of the Prado. The building, however, is almost Plateresque in the style of its ornament, which reminds the visitor of that of the Hospital of Santa Cruz at Toledo, Spain.

The building is over-ornamented, however, and the frontispieces and windows would appear to much better advantage were the cornices left undecorated. The building was designed by Carleton M. Winslow.



## THE FOREIGN ARTS BUILDING CORNER TOWER

While the Plaza de Panama is completely surrounded by arcades or *portales* the two corner towers at the east junction of the Prado and the Plaza are set at the back line of them, thereby gaining in interest and importance. Exactly of the same size they are quite different in character, and act as foils one against the other. That of the Foreign Arts Building is especially picturesque when seen framed in by the arches of the *portales* to the south.

The heraldic decoration of the Foreign Arts Building consists of the coat-of-arms of the countries included in the Pan-American Union blazoned upon its exterior walls. At the top and center of the two main pavilions on the Plaza and the Prado, is the conventionalized seal of the Pan-American Union.





## CANADIAN BUILDING ARCADE CONNECTING THE PORTALES

Passing up the Prado eastward from the Plaza de Panama the visitor comes to the interesting cross axis of the Botanical Building. At this point the *portales* on the north side of the street are interrupted, while on the south side the arcades of the Foreign Arts Building and of the Canadian Building are connected by a tile-covered corridor.

Both to the northward and the south, the vistas from this arcade are among the most delightful of the Exposition. To the north, flanked by the corner pavilions of the arcades of the Prado is the long pool or "Laguna de Las Flores," with the vista stopped by the Botanical Building. This beautiful garden space has been renamed the Court of Leap Year, well merited by its singular grace and almost insinuating charm.

To the southward the visitor has a wonderful view across the gorgeous little garden between the two buildings to the hills and valleys of the Park and the city, sea and islands beyond. The corridor, together with the Canadian Exhibit Building of which it is a part, is the work of F. P. Allen, Jr. In

1915 this building was called the Commerce and Industries Building.





## CANADIAN BUILDING THE LOWER CORRIDOR

Leaving the Prado at the little corridor connecting the Foreign Arts and the Canadian Buildings, the visitor descends southward through a charming little garden between these two buildings to the Lower Corridor in the lower level of the Canadian Building.

Here is a pleasant resting place and point of vantage for listening to the music of the outdoor organ located on the mesa across the canyon to the southwest.



## CANADIAN BUILDING PORTION OF SOUTH FAÇADE

Leaving the lower corridor of the Canadian Building, or the Commerce and Industries Building as it was called during 1915, the visitor comes out into a park of smooth green grass, shady trees and flowering shrubs. Here the rear of the adjacent Foreign Arts, Canadian and San Joaquin Valley Buildings are seen to excellent advantage. Devoid of the extraneous ornament of the more showy parts of the structures, the buildings here express a more unconscious charm in the naive and straightforward massing of their composition. Here it is clearly demonstrated that there is no "back yard" to the Exposition, and the planting and the paths give the impression of picturesque outskirts of a Spanish or Mexican town.



## CANADIAN BUILDING THE EAST WALK

Along the east side of the Canadian Building (Commerce and Industries Building) a winding walk passes along the edge of a beautiful, deep canyon through fine eucalyptus and pepper trees, connecting the Prado with the park to the south of this building.

Across the way is the Pepper Grove Park and the grounds of the Exposition Hospital and Service Buildings, almost smothered in foliage. Forming the skyline to the east is a screen of towering eucalyptus. Viewed by moonlight this wandering path gives an impression of unbelievably wild beauty.





## CANADIAN BUILDING THE PRADO ESPLANADE

The esplanades along the Prado, not essentially Spanish in character, set off and soften the street line of the adjacent buildings. About twenty feet wide, these parked spaces are carpeted with closely cropped turf and bordered near the curb with pleached blackwood acacias set at regular intervals. Back against the buildings are shrubs and vines already tangled into luxuriant growth, with annual flowers immediately in front. On line with and at intervals between the trees are lamp-posts whose light is broken by the foliage into fairy-like beauty. Peacocks and pheasants wander about and coveys of saucy quail from the neighboring hills of the park frequently invade the precincts of an early morning.



## CANADIAN BUILDING THE PRADO FAÇADE

The Canadian Building, formerly the Commerce and Industries Building, occupies the southeast corner of the group of the main buildings of the Exposition. Outstandingly ornate, it is much in keeping with the usual conception of a world's fair exhibit building, yet its interesting Spanish ornament keeps it in harmony with the other buildings of this Exposition. In general it reminds one of the Casa Consistorial at Palma, Majorca, Spain, especially in the cornice treatment where bright blue, red, green and gold have been introduced in soffit and frieze with excellent effect. On the Prado front two pavilions project out to the face of the arcades, marking the entrances to the interior. At these points, the arcades widen at the interior into spacious vestibules.

The building is the work of

Frank P. Allen, Jr.





## LA LAGUNA DE LAS FLORES ENTRANCE TO PRADO ARCADE

Interrupting the arcade along the north side of the Prado and flanking the axis of the Botanical Building are little corner pavilions in the style of the Spanish Renaissance. These arched pavilions are repeated in various places throughout the length of the Prado and tend greatly to harmonize and unify the buildings of varying architectural epochs to which they are adjacent. These pavilions were designed by Carleton Monroe Winslow.

A most picturesque view of a portion of the Canadian Building is seen when reflected in the Laguna de Las Flores together with  
a corner pavilion of the  
Prado arcade.





## LA LAGUNA DE LAS FLORES THE ARCADE

Possibly the irresistible charm of the decorative use of water is not felt as strongly by the visitor to Southern California as it is by the resident, but no one can see the orderly, placid pool in front of the Botanical Building without realizing how satisfying it is and how necessary it is to the decorative success of the Fair.

Long, rectangular in form, its edges bordered with the intensely blue lobelia, its lilies graded in richness as they approach the Botanical Building, it forms a splendid foreground for the views from all sides. The reflections of the arcade at the south and of the Botanical Building at the north are fine, but that of the apse of the pseudo-chapel of the Foreign and Domestic Industries Building, forms possibly the most picturesque detail of the  
Exposition.



## THE BOTANICAL GARDENS THE CHAPEL APSE

The Foreign and Domestic Industries Building is really made up of two closely connected structures called, until 1916, the Varied Industries and Food Products Buildings.

In form and arrangement it is likened to a great convent with its chapel built within or through the principal mass. In this case the chapel façade faces on Calle Cristobal, or the street east of the building, with the pseudo-choir and apse toward the west and projecting into the Botanical Gardens.

Polygonal in plan, the apse is strengthened at its angles by buttresses with circular top windows arranged between. At the south side of the choir a little patio or court is recessed into the building with an arcade of five bays along its eastern side. At the junction of apse and choir is a sanctuary entrance emphasized by a bell turret above. The illusion is perfect. One can scarcely believe that there is not an altar within, surrounded by gilded *rejas* with a retro-choir, where a handful of monks drowsily chant the divine office at intervals throughout the sunny day.



## THE BOTANICAL GARDENS PERGOLA

In the Jardin de las Flores, toward the west of the Botanical Building is a pergola raised a few steps from the ground and designed in the Roman Doric style by F. P. Allen, Jr. It is surrounded by a dense growth of eucalyptus and has, furthermore, for its background, the east end of the United States Government Building. Still further away toward the west, rises the ever-graceful tower of the California State Building.





## THE BOTANICAL GARDENS THE SERRA MEMORIAL

At the end of the chapel apse of the Foreign and Domestic Building (formerly the Food Products Building) and facing the Botanical Gardens, is a memorial in commemoration of Padre Junípero Serra, the first *presidente* of the Franciscan Missions in California. The monument is in form of an inscribed tablet set high upon a base and framed with Churrigueresque ornamentation and symbols recalling the Spanish dominion of the locality.

A bas-relief portrait of Father Serra, adopted from the familiar painting of him, occupies the point of honor, with the following inscription below:

TO THE MEMORY OF  
FRAY JUNIPERO SERRA  
AND  
TO HIS FELLOW PIONEERS WHOSE  
SAINTLY DEVOTION AND DAUNTLESS  
COURAGE ESTABLISHED CHRISTIANITY  
AND CIVILIZATION IN ALTA CALIFORNIA  
1769-1915

This monument was designed by Carleton Monroe Winslow. The sculpture work was modeled by H. R. Schmohl.



## THE BOTANICAL BUILDING THE MAIN FRONT AND GARDENS

The Botanical Building is located at the north of the cross axis to the Prado between the Pan-Pacific and the Foreign and Domestic Products Buildings.

Immediately in front of the Botanical Building lies the long oblong pool called La Laguna, crossed, at its upper end, by a balustraded bridge. The pool is invaluable for its reflections; the inverted pictures are broken by the water growth which increases in density as it approaches the upper end, terminating immediately in front of the Botanical Building in almost swamp-like richness of vegetation.

Massed around the court and pool are many varieties of the blackwood acacia, *grevillia*, camphor, *araucaria*, and the ever-present eucalyptus. In the pool are many varieties of lilies, principally the lotus.





## THE BOTANICAL BUILDING EXTERIOR

The Botanical Building, commonly called the "Lath House," is the focal point of horticultural interest of the Exposition.

The main portion is built of redwood upon an arcaded storey of concrete and stucco, the trusses being of steel, painted to match the redwood. The rear portion is glazed to attain a tropical temperature for the exotic plants there exhibited.

The building is an ornamental example of the lath-covered, open conservatory common to Southern California, which forms ample protection to the tropical and semi-tropical plants from the wind and too intense heat of the sun. The building is a combination of the practical requirements of Frank P. Allen, Jr., and the design of Carleton Monroe Winslow. Thomas P. Hunter was its engineer, and the planting was the work of Paul G. Thiene, the work being now greatly extended and completed by John Morley.





## THE BOTANICAL BUILDING INTERIOR

Within the Botanical Building, which is one of the largest lath-covered structures in existence, is a rare collection of tropical and semi-tropical plants. Growing in thick profusion, are the palm and bamboo, varieties of banana trees, the *aralia* and many other plants found in Central and South American jungles. In the glass covered conservatory, above an open pool filled with lilies, drops from the ceiling a heavy growth of *vitis*, a curious relative of the common grape-vine, but with long, ærial roots, sometimes twenty-five or thirty feet in length, while sweeping fronds of tropical ferns border the water. The ground itself is covered almost entirely by *isolepsis*.

Among the rare growths from the tropics are tree ferns and many *crotons* and *dracenas*, the grotesque *philodendrons* and *anthuriums*,  
and many other curious and  
beautiful plants.

ESTHER HANSEN.



## FOREIGN AND DOMESTIC BUILDING PRADO FAÇADE

The southern portion of the Foreign and Domestic Products Building was formerly called the Varied Industries Building. It is in the form of a highly ornamented two-storied arcade between flanking entrance pavilions. This arcade is typical of the patio portales of Mexico and recalls that of the eighteenth century work at Queretaro. Originally designed for an agricultural exhibit, the façade is embellished with a row of appropriate symbols in the spandrels of the arches.

Great draperies are hung in the second-story arcade, hanging out over the balustrade, and add much to the effectiveness of the building.



## FOREIGN AND DOMESTIC BUILDING THE CHAPEL FRONT

The east front of the Foreign and Domestic Industries Building is emphasized by the façade of the chapel built into and through the building. This front indicates the entrance to the building and is on the axis of the terrace of the Southern California Counties Building immediately opposite.

The façade consists of an elaborate frontispiece between the two flanking bell towers domed with tile and surmounted with cross-like wrought iron finials.

Along the entire east front of this building is a broad esplanade with rich planting banked against the building.

This pavilion was formerly called the  
Food Products Building.





## THE SOUTHERN CALIFORNIA COUNTIES PATIO

The Southern California Counties Building is in form of a main exhibit building with a great forecourt between flanking projecting wings. Between these wings at the front is a one-storey arcade while at the interior angles of the patio are twin towers with tile decorated domes.

At the corners of the patio are octagonal beds containing fan palms. The floor of the patio and corridors is paved with old sand Mission tile set in uncolored mortar.

The double arcade of the north side of the patio is not unlike that of the convent of San Augustin, Queretaro, Mexico. In the frieze of the entablature are inscribed the names of the counties co-operating in the exhibit.

The building is the work of Carleton Monroe Winslow after sketches of the supervising architect.



## THE ORGAN PAVILION FROM THE OPPOSITE ARCADE

At the bottom of the main cross axis of the Exposition and fronting on the Plaza de los Estados stands the permanent structure of the outdoor organ pavilion given to the Exposition and the city of San Diego by John D. and Adolph B. Spreckels.

This building, of which Harrison Albright was the architect, consists of a great proscenium with a somewhat flat gable with finals at the top and corners and the whole ornamented with delicate Plateresque detail. Curving around at the sides are colonnaded walks in form of a peristyle through which is a beautiful view of the distant city and sea. The organ, permanently presided over by Humphrey J. Stewart, Mus. Doc., has  
four manuals and sixty-two  
speaking stops.



## THE ORGAN PAVILION THE PERISTYLE

The Peristyle of the Organ Pavilion is a colonnade in the Corinthian style with an elaborate balustrade above and delicate finials over each column.

At each side of the great organ and on line with the peristyle are the bronze tablets recording the donation of the building to the city and the names of those instrumental in the gift and its construction.





## STATE BUILDINGS FROM THE THEOSOPHICAL BELFRY

The Via de los Estados leads from the Organ Pavilion southward by the State Buildings, terminating at the south in the quarters of the United States Marines.

The accompanying picture was taken from the tower of the Theosophical Building, originally designed for the State of Kansas, and shows the Montana Building on the left, that of the State of Washington on the right, with the New Mexico Building immediately beyond.

The Montana Building was designed by the Division of Works of the Exposition.

A. F. Heide was the architect for the Washington State Building.



## THE NEW MEXICO BUILDING A PUEBLO BUILDING

One of the most interesting pavilions in the Exposition is that built for the State of New Mexico.

Here is represented with apparently astonishing fidelity the irregular walls and rough beam construction of the Pueblo Indians as trained by the early Franciscan father missionaries who penetrated into northern New Mexico. The building is in two parts, the larger, more southerly portion, representing the church. Here, on its front between the two rather stunted towers, is the usual second-story loggia or tribune.

Within the building is a little galleried patio paved with rough tile and enlivened with a few vines and flowering plants.

The carving of the woodwork, the fireplaces and other details, are carried out with remarkable fidelity to the character of the ancient work at Isleta and Acoma.

Rapp Brothers of Trinidad, Colorado, were the architects for this excellent study of a fast disappearing phase of American architecture.



## THE THEOSOPHICAL HEADQUARTERS FORMERLY KANSAS BUILDING

The Theosophical Building is the only one in the Exposition completely in the so-called Mission style and forms, therefore, a significant step in the Fair's architectural sequence.

Along the front and at the southerly side of a simple exhibition room roofed with Mission tile, runs a verandah or arcade with a typical Mission tower at the right side of the axis or entrance.

The south portion of the verandah is roofed with open beams only, and near it a stairway gives access to the roof terrace above and to the tower.

Carleton Monroe Winslow was the architect of the building.





## SAN JOAQUIN VALLEY BUILDING THE EAST FRONT

The long florid façade of the San Joaquin Valley Building flanks the Esplanade on its east side, and is an interesting though almost over-ornamented example of the civic work in Mexico during the Baroque or Churrigueresque period. The building is divided into two excellently proportioned storeys, with the long middle portion of the elaborately decorated bays relieved with much simpler end pavilions having fructated gables. Frank P. Allen was the architect for this building.

Passing through the building to the east the visitor comes out upon a long terrace, commanding beautiful views of the Cañon Español, and the Pepper Grove beyond.



## THE JAPANESE GARDENS THE TEA HOUSE

From the gardens between the Botanical Building and the Foreign and Domestic Products Building a pathway leads northward to the quaint and interesting gardens of the Japanese and Formosa Exhibit. Here are pools and a winding waterway with the typical bridge of long life spanning it. Stepping-stones, lanterns, fine cedars and wistaria complete the Japanese character of the gardens, while over the main entrance and at the gable ends of the tea-house are excellently carved folo birds and shachi fish, promising immortality and good luck to the visitor.

In the guest room of the interior are the ever-present *tokonoma* with its companion *chagai-dana* for exhibiting kakimonos and beautifully arranged blossoms in rare pottery and bronzes.

The architect for the pavilion  
was Mr. K. Tamai.



## SOUTHERN CALIFORNIA COUNTIES THE MODEL FARM

Somewhat distant from the remainder of the Southern California Counties Exhibit is an irregular five-acre plot of mesa land laid out as a model California farm.

Set in the midst of the plot is the ranch house, a typical California bungalow, completely furnished, and softened into its surroundings by excellent decorative planting.

Driveways enter the grounds at either side of the house, giving access to the gardens and the orchards beyond. Here the visitor sees pear, peach, apricot and walnut trees and date palms, bearing intensively, also berry shrubs and bushes, together with many rare fruits and vegetables.

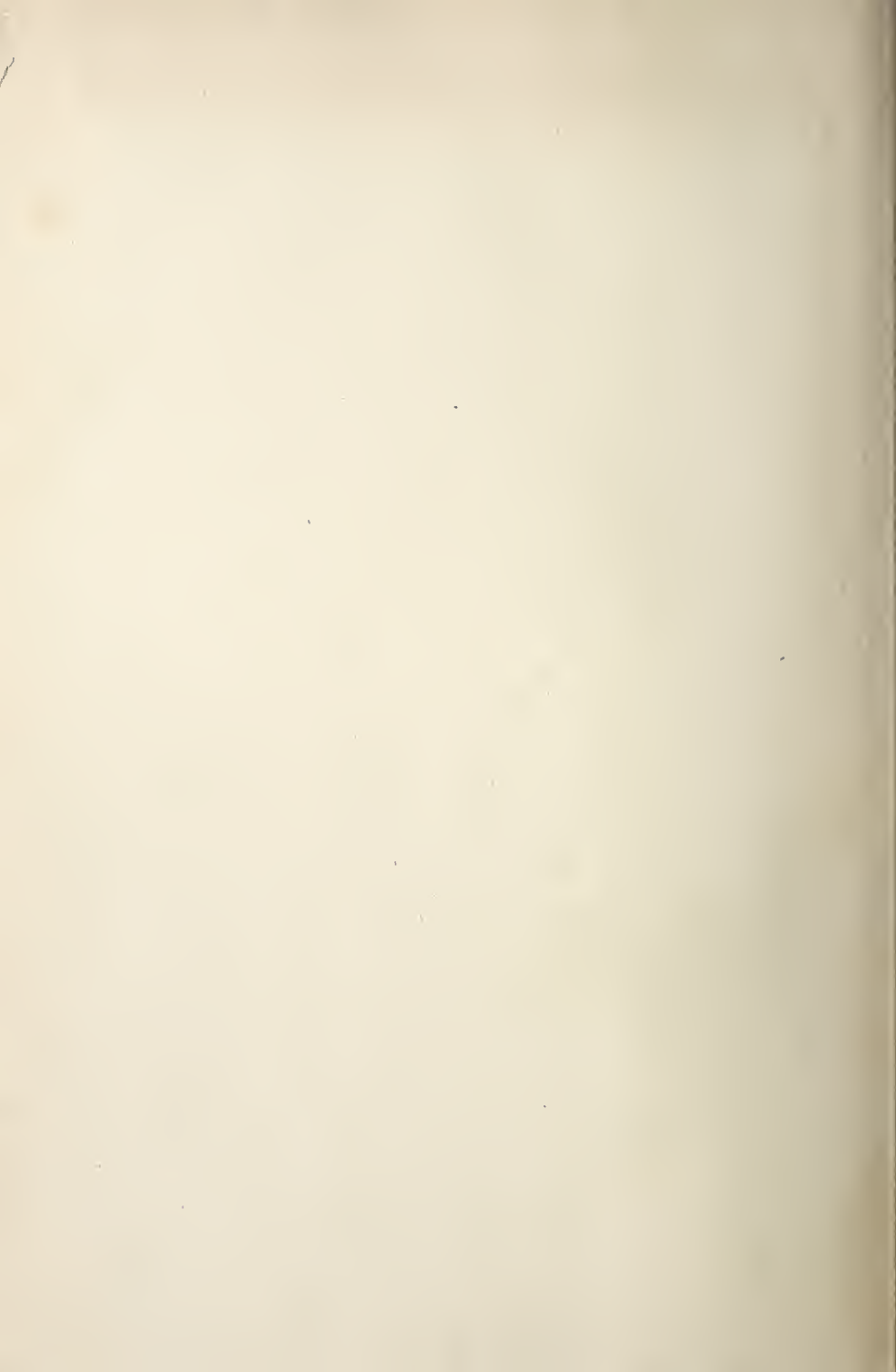
Registered poultry and other animals help to complete a typical model ranch of especial interest to the eastern visitor.







HERE ENDS THE ARCHITECTURE AND THE  
GARDENS OF THE SAN DIEGO EXPOSITION,  
WITH AN INTRODUCTION BY BERTRAM  
GROSVENOR GOODHUE AND AN ESSAY BY  
CLARENCE S. STEIN, THE DESCRIPTIVE  
TITLES BY CARLETON MONROE WINSLOW,  
THE ILLUSTRATIONS FROM PHOTOGRAPHS  
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MONTH OF MAY, NINETEEN HUNDRED  
AND SIXTEEN.













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